

General Certificate of Secondary Education

A693

Expressive Arts

Unit A693: Expressive Arts Working in response
to a commission in a Community Context

Specimen Paper

Time: 12 hours

Candidate
Forename

Candidate
Surname

Centre
Number

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Candidate
Number

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To be opened on receipt.

To be given to candidates six weeks before the date of the start of the 12 hour test but teachers may be given the paper upon receipt.

INSTRUCTIONS TO CANDIDATES

- 1 You must choose one of the commissions given in this paper.
- 2 You should discuss with your teacher anything you do not understand.
- 3 There are 10 commissions to choose from, each one on pages 6-15
- 4 You must choose a Community Context for your realisation

Now read the detailed instructions given on pages 2 and 4.

Read this information first

- There are 10 commissions to consider, one each on pages 6–15.
- In your final Realisation you must work in at least three Artforms.
- You must carry out appropriate preparation during the six weeks before the examination. This will be supervised by your teacher.
- You may take with you into the examination any preparation material which is your own work.
- You may work on your own or in a pair or a group of no more than 5, for the Realisation.
- If you work in a pair or group, **your own work must be clearly identifiable.**
- **Documentation must only be your own work** and you must submit documentation as explained by the instructions on page 4.
- You will be supervised by one of your teachers at all times.
- When working on all commissions you must develop your response to the 'original work' itself, not just to the title.

PREPARATION

During the preparation time of up to six weeks before the examination you should consider all of the commissions. You should choose and research ONE of the commissions.

Consider how you might develop a response to it, carrying out the following preparatory tasks:

- (a) Decide which of the communities you are going to use for your Realisation from these:

people – such as social and interest clubs, religious and ethnic groups;

spaces – such as shopping centres, parks, village halls and leisure complexes;

issues – such as those supported by action groups, campaigns and residents' associations;

institutions – such as schools, homes, hospitals, prisons and workplaces;

events – such as funerals, carnivals, fêtes and festivals.

- (b) What artforms will you use? You must use at least three.

- (c) What genre and style are you going to use?
- (d) What are the influences from art works you have studied on your possible response?
- (e) Consider each of the areas of study and consider how they apply to your ideas.
- (f) Plan out how you will create your Realisation in the twelve hours you have. Remember to include time to complete your documentation.
- (g) Make sure you have done enough preparation to allow you to start on your Realisation straight away when told.
- (h) Make sure your Realisation fulfils the commission you have chosen. You will lose marks if the examiner cannot see links between the commission and your Realisation.

THE REALISATION

You must create your Realisation as a response to ONE of the commissions, and base it on your preparation work.

The Realisation must be your original work and clearly derived from the commission. The link must not be tenuous.

All rehearsals, drafts and development work based on your chosen commission can be included in your documentation and will be counted towards your final mark.

Your Realisation might be a performance, a presentation, an exhibition, or an artefact; it might be something for people to look at or listen to; or it might be a combination of these.

At the end of the 12 hours, you will demonstrate, show or perform your Realisation to a visiting examiner.

THE DOCUMENTATION

You must hand in your documentation at the end of the twelve hours. The documentation must include evidence of

- planning and selection of artforms, influences from artworks, the community context, your interpretation of the commission (AO2)
- use of skills, processes, techniques, genre and style, shaping and structuring (AO2)
- application of the Areas of Study to the work in progress and its realisation (AO3)
- communicating, demonstrating interaction of the artforms (AO3)

Your Documentary Evidence will be either

- about 600 words of continuous prose

Or

- between 6 and 10 sides of A4 or equivalent as a 'compendium', containing continuous writing, which may include notes or jottings and any of the following as appropriate

Artefacts

Models

Sculptures

Storyboards

Writings
Computer aided designs
Paintings and drawings
Other 3D work
Sound recordings
Moving Image recordings
Diagrams
Photographs and still images
Sketches
Textiles
Scenarios

Or

- Between 6 and 8 minutes of compact disc, or DVD commentary and visual evidence with some accompanying explanation in continuous writing, which may include notes or jottings.

Or

- a mixture of elements from the above

Assessment Objective 2

20 marks

Assessment Objective 3

60 marks

TOTAL

80 marks

Starting point No. 1

Stormy Weather



Stormy Weather

Longer than long ago a Cherokee man and woman set out from their home to go to town. For four days and nights they travelled until they came to the town.

The woman watching the man became angry when she saw him slipping away to go and gamble at the chunky game. She picked up the man's stone axe and made angry war on his head. Then she drug him home and did not go to town again for a long time.

The clouds and rain in the centre of the cover design are a symbol for stormy weather.

© Amanda Crowe

Starting point No. 2**SEAGULLS**

(A short play by Caryl Churchill)

Excerpt from Caryl Churchill's *Seagulls* from a collection of her short plays, *Churchill: Shorts* copyright © 1990 Caryl Churchill, is reprinted by permission of the publishers, Nick Hern Books: www.nickhernbooks.co.uk

- VALERY.** I'm like a performing elephant. Di, I really don't enjoy it any more. I'm like a chimpanzee on a bicycle.
- DI.** If I was a chimpanzee I'd be thankful I could ride a bicycle and not be stuck in a cage all day.
- VALERY.** I didn't mean you don't have to do anything. You're the one who does all the work. I couldn't write letters and talk to people on the phone and make bookings. I wouldn't know how.
- DI.** But you're the one it's all about. You're the one with the gift.
- VALERY.** I think I'm a freak.
- DI.** You know what you are. You're one of the first of a new species of person.
- VALERY.** Well. It's bound to be tiring.
- DI.** Of course it is. You're wonderful to keep going the way you do.
- VALERY.** I expect it's all right in the open air.
- DI.** Nice to see the sun for once.
- VALERY.** It smells nice. I never like the smell in laboratories. I don't expect I'll ever see daylight once I'm at Harvard.
- DI.** And don't pretend you won't love it.
- VALERY.** There's quite a lot of people.
- DI.** Naturally.
- VALERY.** And I'll just do it, and they'll all clap, and then it's done and we'll have tea and cakes. I'll have made all that money for – what?
- DI.** There's a young man waiting. I said you probably wouldn't see him.

Starting point No. 3

‘A Penny for your thoughts?’

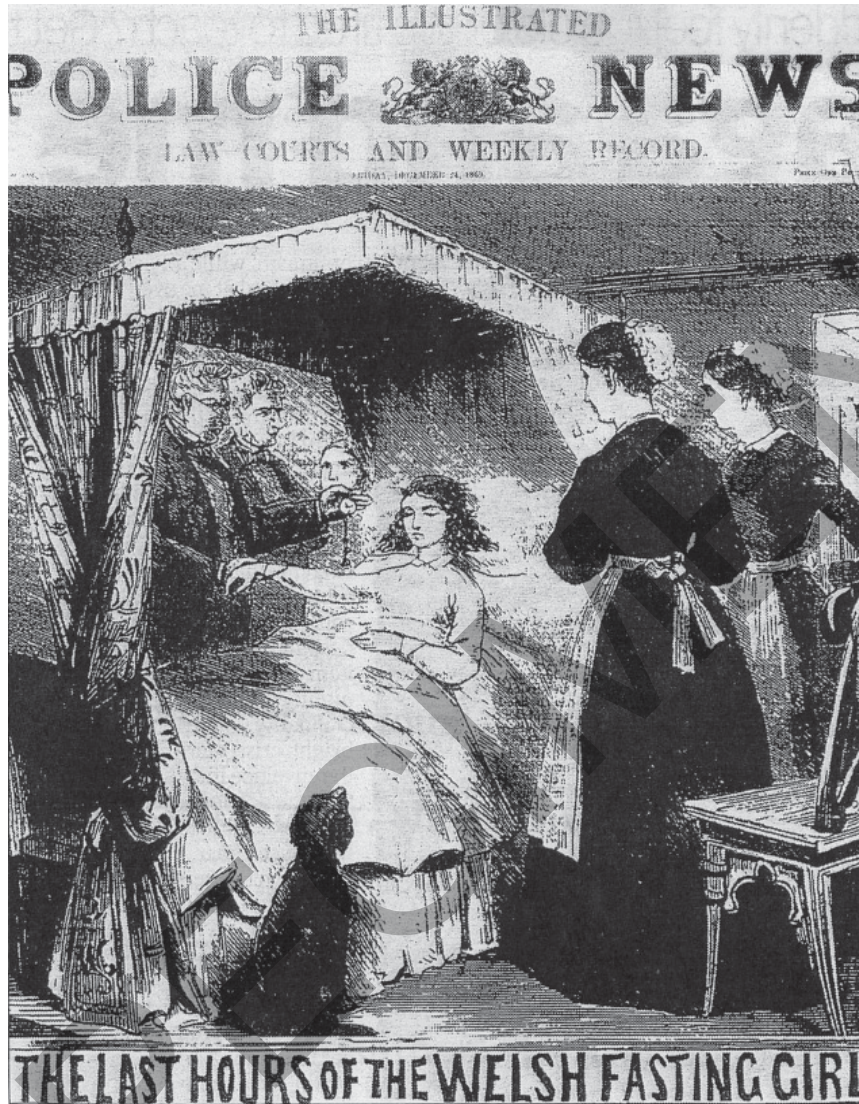


Starting point No. 4

Hungry for Attention – 1869

Sarah Jacobs was a bright, pretty, precocious 12 year old.

Daughter of a hardworking Welsh farmer, she became famous for fasting. She went two years without eating, and people came from all over the country to see her, sometimes dropping money on the bed, and tipping those who showed them the way to her house.



Had she sneaked in food and drink before she was under close observation by the hospital team? If so, why didn't she own up and tell her friends or her family or those who looked after her with whom she was very friendly? Strangely, her parents at the very beginning took a solemn oath never to ask her to eat. And so, after she had died, they were tried and condemned

for 'feloniously killing' her.

interested and sent a team to observe her. Within two weeks she had wasted away and died.

Then a team from Guy's Hospital in London became

Starting point No. 5

Aphrodite



Starting point No. 6

Don't Cry for me Argentina
(music by Andrew Lloyd Webber)

‘And as for fortune

and as for fame,

I never invited them in...

They are illusions,

They are not the solutions

They promised to be...’

Starting point No. 7

Little Red Riding Hood and The Wolf

A poem by Roald Dahl

As soon as Wolf began to feel
That he would like a decent meal,
He went and knocked on Grandma's door.
When Grandma opened it, she saw
The sharp white teeth, the horrid grin,
And Wolfie said, 'May I come in?'
Poor Grandmamma was terrified,
'He's going to eat me up!' she cried.
And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, 'That's not enough!
'I haven't yet begun to feel
'That I have had a decent meal!
He ran around the kitchen yelping,
'I've *got* to have another helping!
Then added with a frightful leer,
'I'm therefore going to wait right here
'Till Little Miss Red Riding Hood
'Comes home from walking in the wood.'
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those.)
He dressed himself in coat and hat.
He put on shoes and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

'What great big ears you have, Grandma.'
'All the better to hear you with,' the Wolf replied.
'What great big eyes you have, Grandma,'
said Little Red Riding Hood.
'All the better to see you with,' the Wolf replied.
He sat there watching her and smiled.
He thought, I'm going to eat this child.
Compared with her old Grandmamma
She's going to taste like caviare.
Then Little Red Riding Hood said, *'But Grandma,*
what a lovely great big furry coat you have on.'
'That's wrong!' cried Wolf. 'Have you forgot
'To tell me what BIG TEETH I've got?
'Ah well, no matter what you say,
'I'm going to eat you anyway.'
The small girl smiles. One eyelid flickers.
She whips a pistol from her knickers.
She aims it at the creature's head
And *bang bang bang*, she shoots him dead.
A few weeks later, in the wood,
I came across Miss Riding Hood.
But what a change! No cloak of red,
No silly hood upon her head.
She said, 'Hello, and do please note
'My lovely furry WOLFSKIN COAT.'

Great Expectations

Charles Dickens

SPECIMEN

Starting point No. 9

THE GRAND CANYON SUITE

Ferde Grofé

In 1916, Grofé with some of his friends drove across the Arizona desert to watch the sun rise over the Grand Canyon. Being heavily inspired by the spectacle, he later recalled what he saw and felt and subsequently wrote several pieces of music.

More than forty years later, during a radio interview, he recalled what he saw and felt. He told how he and his friends arrived and set up camp and the next morning, just before dawn, they got up to watch the sunrise. At first, it was very silent; then, as the day got brighter, the sounds of the natural world were first heard. Suddenly the sun came up: the vision was so dramatic that he was unable to express it in words.

The five movements of *Grand Canyon Suite* are entitled "Sunrise", "Painted Desert", "On the Trail", "Sunset" and "Cloudburst".

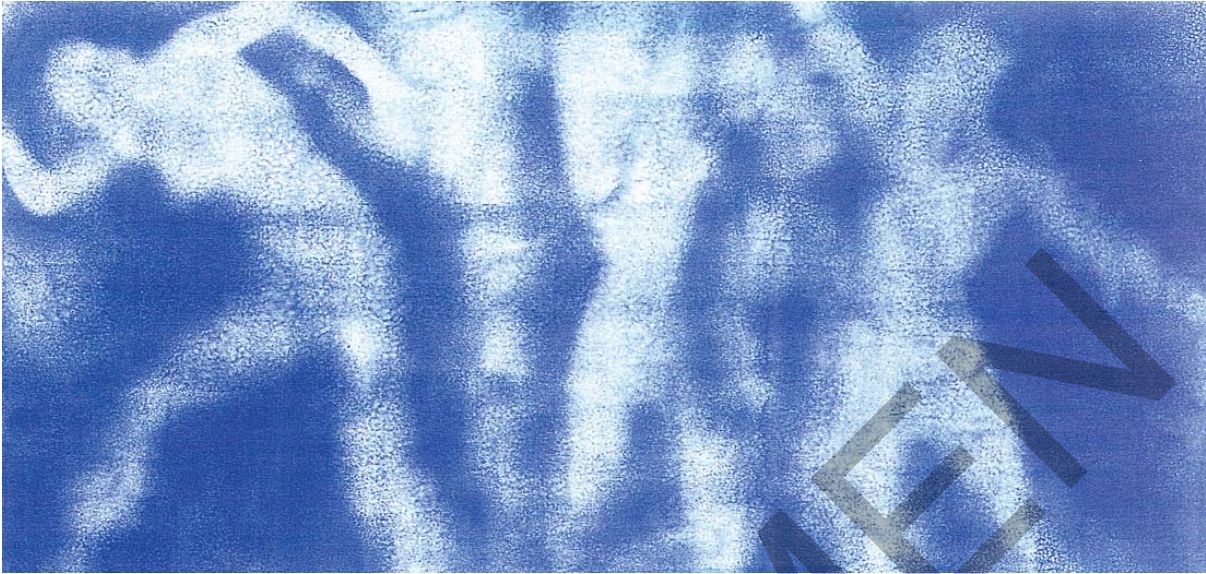
- *Sunrise* opens with a wonderfully mysterious and effective representation of the moment of dawn in the canyon. The feeling of peace is present, a sense of still air, of a place owned by nature. Gradually we hear the sun mount the sky until the joyous proclamations of the full orchestra announce the arrival of another splendid and radiant day.
- *The Painted Desert* is a water colour of impressive delicacy and subtlety. Grofé manages to suggest the presence of some ageless, unchanging life still present in the arid and apparently lifeless desert, in the brilliant, sometimes startling colors of the rock formations, the geologic artwork of prehistory. Ingenious usage of chords and orchestral tone abound.
- *On the Trail* is the best-known of the movements of the Grand Canyon Suite, the aural report of the day riding on the back of a pack donkey (imitating its *clip-clop*), beginning and ending with a great hee haw. A violin cadenza is used to wonderful effect.
- *Sunset* is a nostalgic and pleasantly sentimental rendering of the most glorious of Grand Canyon moments, when the sky is alive with vibrant colors above the deepening shadows in the great gorge.
- *Cloudburst* opens with a sleepy recollection of the theme from "On the Trail" in the upper strings. Then we enter a summation, a kind of panoramic view of the vastness of this Western scene, with brief references to other themes in the work. On to this scene suddenly come dark, scudding clouds and a rising wind. A lone cello solo suggests a mood of apprehension. The evening air is filled with fine sand and bits of tumbleweed, in the form of eerie slow violin glissandi. The storm breaks, with lightning, thunder and pelting rain. Then even more quickly, it is gone, with a last crash of lightning and peal of thunder. The mood emerges from behind the clouds and the earth rejoices in refreshed pleasure in a climactic rousing finish.

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Starting point No. 10

Hiroshima

Yves Klein 1928–1962



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Unit A693: Expressive Arts Working in response to a
commission in a Community Context

Specimen Mark Scheme

The maximum mark for this paper is 80.

SPECIMEN

Mark	AO2	
Accomplished 17-20	<ul style="list-style-type: none"> • Creative, imaginative and accomplished exploration and application using the skills, processes and techniques involved in the art forms chosen. • Detailed knowledge of a wide range of genres and styles underpins a creative and imaginative selection, entirely appropriate to the way the ideas are developing. • Creative and imaginative development leads to a strong and sophisticated structure which is likely to be very effective, and which makes accomplished use of skills, processes and techniques, drawing extensively on the Areas of Study. • Creative and consistent attempt to interpret the commission with originality without any superficiality or predictability. 	
Skilful 13-16	<ul style="list-style-type: none"> • Competent exploration and application with some interesting outcomes, using a satisfactory variety of the skills, processes and techniques involved in the art forms chosen. • Considers a range of genre and styles, and makes a thoughtful selection taking full account of the ideas developing. • Some interesting ideas in a competent development which leads to sound structures which should work well, and which use a range of skills, processes and techniques, confidently accessing the Areas of Study. • Imaginative attempt to interpret the commission with some originality and without cliché. 	
Competent 9-12	<ul style="list-style-type: none"> • Competent exploration using some of the skills, processes and techniques involved in the art forms chosen. • Considers more than one genre or style, and selects with some reference to development. • Some variety in development leads to a straightforward but competent structure which will work, and which uses some skills, processes and techniques, and draws upon knowledge of the Areas of Study. • Clear and genuine attempt to interpret the commission with a little originality, possibly sometimes predictable or using cliché. 	
Basic 5-8	<ul style="list-style-type: none"> • Simple and basic exploration and application using one or two skills. • Selects one genre or style with little consideration of alternatives, and simple reference to development. • Simple development leads to a basic structure and shaping, using minimum skills, and minimum reference to Areas of Study, which might work. • Links with the commission, but with little originality, often predictable or superficial. 	
Limited 1-4	<ul style="list-style-type: none"> • Simple use of one skill with little or no exploration. • A style is used but without any planning or knowledge or understanding. It just 'happens'. • The structure is as a result of what has occurred rather than the deliberate intention of the candidate. If the ideas do work it will be by chance rather than design, with little reference to Areas of Study. • Uncertain or no links with the commission, and those links that are there lack originality, and are predictable and superficial. 	
	Section A Total	20

Mark	AO3	
Accomplished 25-30	<ul style="list-style-type: none">• Creative and imaginative communication which is very effective and engaging, making a strong impression on its audience.• Makes imaginative, inventive and effective use of a wide range of the relevant skills, techniques and compositional elements needed for a successful realisation.• An excellent understanding of the interaction between the art forms and the Areas of Study, is demonstrated by inventive, varied and complementary use within the realisation, giving a seamless, integrated outcome.	
Skilful 19-24	<ul style="list-style-type: none">• Communicates effectively with a sense of 'having something to say'.• Makes effective use of a range of the relevant skills, techniques and compositional elements to develop a successful realisation.• Good understanding of the interaction between art forms, and of the Areas of Study, clearly demonstrated in their effective use within the realisation.	
Competent 13-18	<ul style="list-style-type: none">• Communicates competently.• Clear attempt to use some of the relevant skills, techniques and compositional elements needed for a successful realisation.• Satisfactory understanding of the interaction between art forms, and of the Areas of Study, with some of this understanding reflected in their use within the realisation.	
Basic 7-12	<ul style="list-style-type: none">• Communicates at a basic and simple level.• Some indication of thought having gone into the use of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.• Demonstrates basic understanding of the interaction between the art forms used, referring to Areas of Study, but probably theoretically rather than through the realisation of ideas and planning.	
Limited 1-6	<ul style="list-style-type: none">• There is an attempt at communication.• Identifies but with little use made of a few of the relevant skills, techniques and compositional elements needed for a successful realisation.• Understands something of the relationship between the arts, and of the need for the arts to work together, and how this relates to the Areas of Study.	
AO2 is marked out of 20 marks. AO3 is marked out of 30 marks and doubled.		
Paper Total		80

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
All Commissions	0	20	60	0	80
Totals	0	20	60	0	80